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## AMERICAN ART NEWS.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

## FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodges's London rooms before such sales, and priced catalogs following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially, to determine whether prior appraisals made to fix the amount due under inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

## ART PRICES IN GERMANY

There is a prevalent misunderstanding in this country as to the exceptionally high prices paid at recent public art auctions and private sales in Germany for works of merit; collectors and art lovers doubting the truth of the reports that have reached here regarding the success of these sales. This misunderstanding is naturally due to the knowledge of the low rate of exchange for the mark—Germany's standard coin.

For this reason doubt is also widely expressed in art circles here as to whether the announced sale next month of the famous collection of Baron Oppenheim in Berlin will really come off, for it is argued that buyers from such neutral countries as Sweden, Denmark, Switzerland and even Spain, will hardly risk the bidding against German competitors at such seemingly inflated values as those obtained for the art works in the Kauffmann sale in Berlin last September, the list of which we published on Jan. 26 last.

Well informed friends tell us that so far from there being any doubt of a large attendance of buyers and competition at the Oppenheim sale, the reverse will be the case; for the reason that while the mark has fallen so low in value in the world's exchanges, it still retains its value as a mark in Germany. Neutrals who buy art works at German sales therefore secure treasures at a comparatively low figure, for they can sell what they may buy for, say, 200,000 marks in Berlin today for a little over half that amount at home, while Germans who may buy will find customers for good works at home at the full value of the mark there.

In consequence of the embargo placed by the German Government on the importation of art works during the war, values of such works have become inflated in Germany, but with the low exchange on the mark are really lower to outside buyers than they ever were. Then, too, the competition of the German museums and the sale of neutral countries whose capital they have large capital, as a rule, not been affected, figure largely in the art sales. It is a curious and, of course, an unprecedented situation.

## MEDICI ARCHITECTURE OFF

That was indeed a expected and sensational happening in London Tuesday morning last, as told elsewhere in our columns, when the courts, on the petition of the Italian Government, stopped the long anticipated and widely heralded sale at Christie's of the famous Medici archives. There has been much curiosity felt and expressed here as to why the Italian Government had permitted this sale, and the result might have been anticipated.

William J. Rice, of 15 W. 67 St., is working on a large composition of children in the park. He spent the summer near Westhampton, L. I., where he did some experimenting with tempera, and painting the figure "in the open." This he is applying in the large canvas he is now painting. Mr. Rice recently paid a visit to South Africa, and while there painted two portraits.

The Murray Hill Art Galleries, formerly at 17 W. 31 St., have removed to 292 Fifth Ave.

## CORRESPONDENCE

## Missing Rosenthal Pictures

Editor, AMERICAN ART NEWS.

Dear Sir,

Following your recently published inquiry regarding the whereabouts of pictures by the late Toby Rosenthal, may I ask you to mention the three pictures by him, sold in the Godfrey Mannheimer sale March 27, 1896, by the American Art Ass'n, all of which I have been unable to locate as we do not know the addresses of the purchasers, and perhaps this inquiry might bring them to light. The titles of the pictures and the purchasers of the same are as follows:

"Consolation in Prayer" (8"x9"), Louis Kessel; "Musical Genius" (30"x36") Wm. Loeb; "The Dancing Lesson" (42"x69"), Wm. Loeb.

Thanking you for your very kind cooperation in this matter, I am,

Very truly yours,

J. N. Laurvik.

Director San Francisco Art Ass'n.  
San Francisco, Cal., Jan. 31, 1918.

## Sounds Like "Abracadabra"

Editor, AMERICAN ART NEWS.

Dear Sir,

Can you tell me anything about the "A-B-F-B" exhibition of art, to be held under the auspices of an organization, which, according to a letterhead has for its patrons "Lords and Dukes" and some of the American nobility?

It is claimed to be organizing the exhibition for the benefit of blind soldiers and the last advices here to an artist who had been asked to contribute were that they had secured 800 of the 1,000 pictures promised.

It's all right, I suppose, but I thought I'd write and ask you if a picture would be wasted if sent on?

Yours, very truly,

E. G. W.

Richmond, Indiana, Feb. 7, 1918.

## ART BOOK REVIEWS

THE AMERICAN INDIAN. An Introduction to the Anthropology of the New World. By Clark Wissler, Curator of Anthropology in the American Museum of Natural History, N. Y. City, New York. Douglas C. McMurtrie.

Mr. Wissler has approached his study of the American Indian in this volume, in a scholarly fashion. To the question "How Came the Indian Here?" if he has not been able to give a specific answer, he has, at least, shed some new light on the Red Man and his life and customs.

From the eventful day in 1492, when Columbus first saw the Indian, down to this very hour, he has been the most studied of peoples. So, the poor Indian, has more than a passing significance.

It is impossible to list out the Indian from American history, geography or literature and he cannot be withdrawn as a subject from American painting, sculpture or decorative art. The economic contributions that he has made to our civilization, include maize, cacao, manioc, the potato, squash, corn, quinine and tobacco, not to unduly expand the list.

The food problems of the Indians are first considered by the author. His interesting prowess is dramatically featured, but his agricultural attainments and skill by no means inferior. The Indians also a great deal. The Indians also brought to the world the great artistic of animal life and the art of navigation. Possibilities of the Indians and the story of the Indians, the arts, architecture, the fine arts, makes highly interesting.

The Girl and the Faun. By Eden Phillpotts. Illustrated by Frank Brangwyn. J. B. Lippincott Company, Philadelphia; \$2 net. Arthur Rackham has illustrated Barrie's "Peter Pan in Kensington Gardens"; Edmund Dulac has done the same thing for "The Arabian Nights"; Willy Pogany has illustrated Jonathan Swift's masterpiece, "Gulliver's Travels," and now Frank Brangwyn contributes four illustrations in full color for a book by Eden Phillpotts.

"The Girl and the Faun" is based upon a mythological motif. The myth figures are skilfully introduced and move through the narrative with distinction. The sub-romance makes a neutral background against which the characters stand out in symbolization of the four seasons. The fickleness of women is incidentally shown. The simplicity of the faun is projected as clear cut as a fine cameo. Many archaic words are brought into the narrative, but, as used, they strike musical notes. The charm of the story is enhanced by the Brangwyn illustrations, chiefly studies from the nude, in rich colors.

## OBITUARY

## Herbert A. Morgan

Herbert A. Morgan, who died Dec. 29 last, of an affection of the liver, was a painter of genres in oil. He was born June 22, 1857, and studied at l'Ecole des Beaux-Arts under Gerome from 1880 to 1887. Mr. Morgan was credited with being the best draughtsman in Gerome's class. He exhibited at the National Academy and with the Society of American Artists, N. Y., and at the Chicago Art Institute. He was for sometime instructor at the Art Student's League and the Metropolitan Museum, and was an old time member of the Salmagundi Club and the Artists Fund Society of this city. At one time Mr. Morgan taught classes at the Sherwood, where he maintained his studio for many years. He is survived by a widow and his son, Herbert A. Morgan, aged ten years. Mr. Morgan was a close friend of the late Carol Beckwith.

## Henry Newman

Henry Newman, draughtsman for John Ruskin and famous as the first painter of Egyptian temples and scenes along the Nile, died recently at his home in Florence, Italy. Born in New England, Mr. Newman went abroad over half a century ago and has since made his home alternately in Florence and on the Nile. With Ruskin he rambled all over Italy, assisting with the latter's drawings for the "Stones of Venice," and he perhaps knew more of Ruskin than any living person. A friend of the Brownings, the De Morgans, Henry James, Hawthorne, he was one of the last of Florence's old famous circle of celebrated people, and has since made his home alternately in Florence and on the Nile. With Ruskin he rambled all over Italy, assisting with the latter's drawings for the "Stones of Venice," and he perhaps knew more of Ruskin than any living person. 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